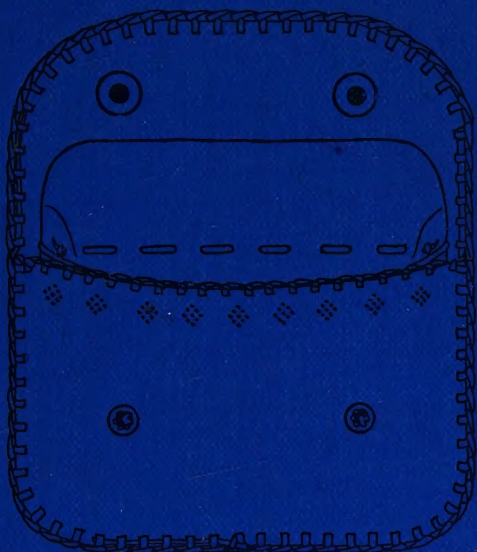


LEATHERCRAFT



By GLADYS J. SHAW

Birmingham Municipal School of Arts and Crafts

DRYAD HANDICRAFTS
ST. NICHOLAS STREET, LEICESTER

LEATHERCRAFT

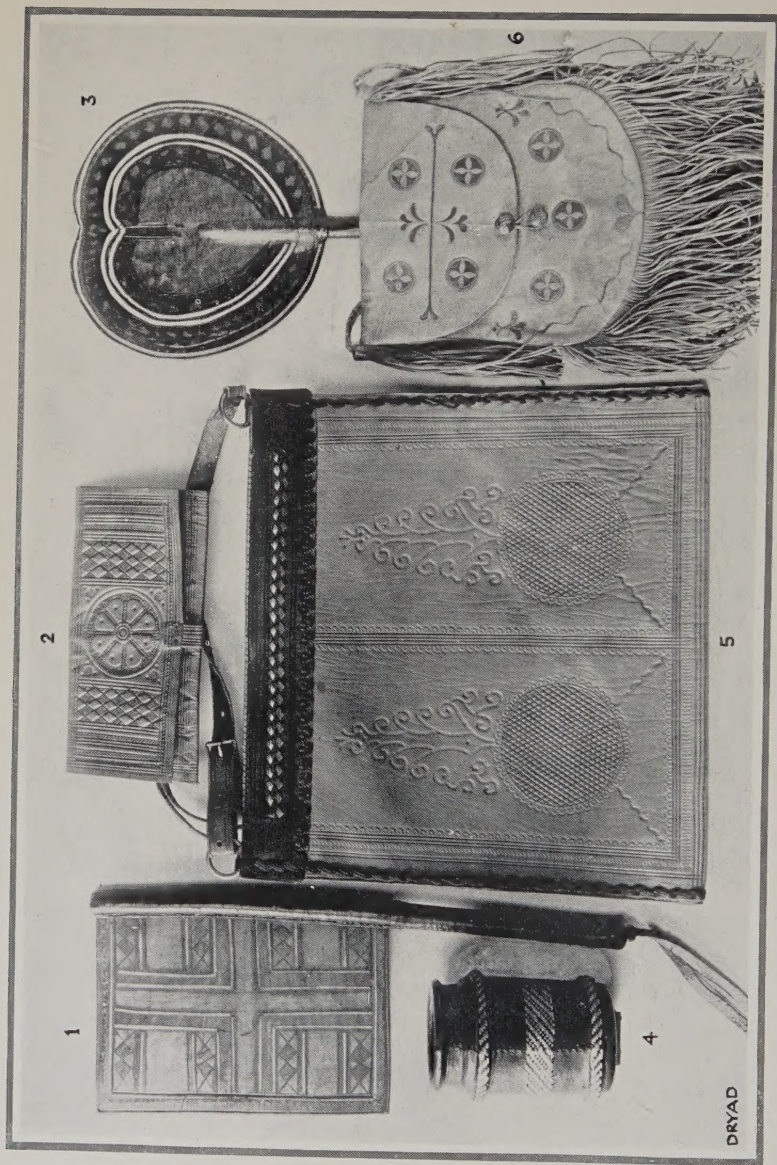
A work of art is something made by a human being, for a human being, something of the man in it. . . . To make a thing beautifully, and fitted for real service, is a noble act, and needs wise effort. . . .

These things, then, you require:

- 1. Distinctly and firmly to grasp what is the purpose of the thing you are going to make.*
- 2. To set about making it on the lines of work that has stood the test of time, that following the experience of others you may secure thorough construction.*
- 3. To select sound materials, and those most fitted for the work they have to do.*
- 4. To fashion the things in hand in such a way that the result is beautiful—beautiful even when most plain.*

W. R. LETHABY





NATIVE LEATHERWORK

Illustrating Simple Tooling, Thonging and Stained Work, included to show the free, vigorous, and varied treatment which is always in keeping with its material

- 1 and 3. Stained Leather Fans (Sierra Leone).
- 2. Purse (Spain).
- 4. Leather covered Jar (Sierra Leone).
- 5. Large Bag (Serbia).
- 6. Bag with Fringe (West Africa).

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INTRODUCTION

A NUMBER of books have been published on leatherwork during the past few years, but for the most part they are more concerned with the decoration or fancy side of leatherwork than keeping to simple design and emphasizing good workmanship.

The tendency for decoration has been to continue the raised, natural, or 'arty' forms, which, though easy, are unfit and impractical in use.

Every material has its own characteristics, and a study of the decorated leatherwork of any Mohammedan people, or of old book bindings, will show the many possibilities of simple, pleasant design that is fit for its purpose and not a useless excrescence.

Examples of blind stamped bindings of the fifteenth century, or earlier, can be seen in any old library, or museum, or book on book binding. Also the beautiful 'cuir bouilli' or embossed work of the Middle Ages is to be found in most museums, a slight study of which should keep the student on the right way if elaborate design is desired.

Miss Shaw has had a wide experience as a teacher and practical worker, and under her guidance we are confident that the beginner or worker in leather will be led in a direction which will make for good work for the 'well doing of what needs doing,' the real art of leatherwork.

LEATHERCRAFT

GIVEN suitable material, good taste, and patience to acquire skill in the use of a few simple tools, many delightful and individual things for personal use may be produced in leather.

The simplest piece of work, if well planned *by the worker*, with care and a sense of fitness, will always be a far more pleasing thing to use than the most elaborate shop-bought article. These are often made abroad, of poor leather which is overloaded with a quantity of inferior pattern or with that which was originally designed for other purposes.

It is applied by machinery in imitation of hand-work, and is crudely coloured. In fact, it is 'made to sell' and all that phrase implies.

One of the most satisfying qualities of leathercraft is the extreme durability of the finished work, and because of this, the earnest worker will endeavour to produce something which will be a lasting source of pleasure during its years of use.

THE BEST LEATHERS TO USE

are 'Natural' undyed Cowhide, English Calf, Sheep, Natural Goat, Oasis and Russian Moroccos. The last two are also prepared from the skin of the Goat. Sheep in the form of good quality Basil, or that sold as 'Calf finished,' is the best for early efforts.

It is less expensive than calf, durable, if not subjected to much wetting, and upon it may be practised simple patterns and the use of tools.

Goatskin, of plump quality, is more durable, less inclined to stretch in working, and capable of finer finish. It costs but a little more.

For more advanced work there is nothing to equal calf, both for its durability and kindliness in working. English calf should be used, oak or sumach tanned. 'Indian' calf is cheaper, but being acid tanned may perish from the flesh side, and is therefore only suitable for practice work.

Cowhide is coarser in grain and less malleable than calf. On account of its toughness, its best use is where the work is large and of bold design.

Interesting patterns for motifs, borders and 'all-overs' can be made with units produced by steel or brass punches to be obtained in a variety of shapes (small flowers, leaves and geometric forms). This work is called 'BLIND TOOLING'.

To bring the leathers to a suitable state for working upon, they should be damped on the skin side by wiping the surface with a fairly wet sponge. Avoid marking the damp leather with the finger nails. Sheep, goat, and morocco having most porosity, require less water than calf or cowhide. Leather should never be so wet that the moisture reappears upon the surface during the working.

The punch is held in place, quite upright, and impressed upon the leather with three or four light blows from a small hammer or rawhide mallet.

The larger and shallow cut punches will require more pressure. Before working, it is advisable to try the effect upon a piece of scrap which should be taken from the same skin.

Pleasing results can be got by this blindtooling, even when the worker has little or no previous knowledge of design.

BORDER DESIGNS

can best be evolved by using two punches of contrasting size and pattern (see designs on page 55).

The main idea should be carefully thought out and then worked direct upon the leather.

Suppose you have decided upon making a border design for an oblong or square piece of work.

With a pencil mark lightly the exact limits for the design, taking great care that the corners are true.

Divide the four side lines each into half, and so mark the position of the centres of each side.

If your design is to run from corner to corner without a break, commence with the first punch upon this centre point and work alternately right and left until two corners are reached. Work the other sides in the same way.

By using this method the spaces at the corners will correspond, and they can be suitably developed.

Should the corners form the principal part of your scheme of decoration, they should be worked in first, developing the idea, stage by stage, in each together.

This will make it easy to get them like each other, and the effect of the whole can be more easily judged.

When the patterns produced are bold and well spaced, the work may be enriched by the tasteful use of coloured stains—afterwards using a contrasting colour such as dark green or brown upon the background.

STAINING

Staining should never be done in a way which reminds one of painting. Good shapes of flat colour or the whole design worked in two shades of a colour will look best. The work may be varied by leaving parts of the pattern or background in the natural leather.

Carefully selected spirit stains should be used (many coal tar dyes fade when exposed to light). If much staining is to be done, wear rubber gloves.

Work should not be flooded with stain, as that practice would impoverish and shrink the leather.

Stain should be diluted with methylated spirit and applied thinly and evenly with a pad of cotton-wool, a sponge or a soft brush. These must be kept separately for each colour.

Let each colour dry before neighbouring spaces are stained.

When large areas are to be covered, the space to be stained should be moistened with methylated spirit, and then two or more thin coats of stain should be used, laying them on with a circular motion. When the stain has dried, any powdery deposit remaining on the surface of the work should be lightly dusted off with a soft cloth.

For staining with sulphate of iron, see notes on the Needlebook.

MODELLING

Modelling in low relief is best done with a bow-shaped modeller having a broad and a fine end.

A drawing is planned upon thin, tough paper, which should be a little larger than the work. Stout greaseproof or bank paper answers well.

When the drawing is made, the leather is damped all over its surface and is laid down on a smooth board. The drawing is secured above it and the pattern lightly impressed by going over the lines with a tracing point. If some embossing is to be done, a sheet of carbon paper under the leather during the tracing will at the same time give sufficient indication of the pattern upon the flesh side.

Having removed the papers, the leather is sponged over again and placed, skin side up, upon a sheet of plate-glass or slab of marble, and the principal lines worked first with the broad end of the modelling tool.

Commence modelling from the centre of the work, keeping the tool outside the lines of the pattern. Hold it

in the right hand about three inches from its point, as a pencil might be held, but let it make only a slight angle with the leather.

The first finger of the left hand is placed near the point to steady the tool and prevent slipping. The tool is run from left to right and back again, using only a little pressure, which may be gradually increased as the background sinks and the pattern begins to show in relief. A monotony in the depth of line should be avoided.

EMBOSSING

If some parts are needed in higher relief, these are embossed by reversing the leather, wetting the required place upon the flesh side and gently using the modeller or a ball tool there with a circular motion.

Spread the fingers of the left hand over the surrounding background to prevent stretching, and remember that too much relief would give the work an appearance of vulgarity. If much small detail is to be done by embossing, instead of holding the leather in the hands during the process, lay it face down upon a chamois leather bag tightly stuffed with fine silversand.

Having replaced the work upon the glass, skin side up, the details are carefully finished with the fine end of the modeller, and the background is pressed down gradually by rubbing it with the tool, which should be held nearly flat and used in circular sweeps, the parts being gently damped again where needed.

FILLING

The embossed portions of a design will remain raised when the leather is dry, but if the raised parts are large they can be filled from the back with wheaten or rye flour paste worked with fine sawdust into a stiff dough.

A small piece of greaseproof paper should be placed over the filling before the work is turned again to the right side. The background should be pressed well down, and the

details modelled upon the surface before the filling is quite set.

Never dry leather by artificial heat. It would cause the leather to harden and crack.

In good patterns the background spaces will be small and of pleasant shape, and if desired they may be tooled with suitable matting punches.

Naturalistic designs and sprays of flowers or fruit are best avoided. The work has more dignity and retains its 'leather quality' when strap patterns and other designs made upon a geometric base are evolved. The natural grain of the leather gives such a pleasing surface that it would be folly to entirely cover the piece of work with pattern. When colour is to be used, it should be considered from the beginning, when the pattern is planned.

The tooling produces a pleasant darker tone upon the leather, and when the work has dried it may be either wax-polished to preserve it from soiling or it may be stained.

INCISING

When the outline of a design is required to stand up sharply, Incising may be resorted to. It may be used alone or in conjunction with modelling.

Take a very sharp, thin bladed knife (a stencil knife does well). Hold this quite upright and cut along the outline by drawing the knife steadily toward you. The knife must be stopped just before a crossing in the design, or the cut angle of leather may turn up, the line can afterwards be made continuous by using the modeller. The cutting should never go deeper than one-third the thickness of the leather, which will be found to cut more easily if it has been previously dampened.

When curved lines are being cut, the best results will be obtained if the knife is held still and the leather turned beneath it.

When all the lines are cut the leather is again wetted, and the cuts are opened with the fine end of the modeller.

To do this, hold it sideways and insert it carefully in the

slit with the back of the tool against the background and slide it forward.

When the cut edges have been parted in this way press down the background as before described.

The raised edge produced by the cutting may be stained with a contrasting colour: this should be carefully done with a fine brush before the background colour is laid.

OTHER METHODS OF DECORATION ARE

Gilding of the blind tooling, Inlay and Pierced work (this last is done by cutting fairly large pattern spaces out of the leather, with a sharp knife and lining with a contrasting thin leather which shows through as a background to the cut spaces). Excellent effects may be produced in chequer or other patterns by using thongs either threaded through slits in the leather or stitched down with other thongs in patterns upon the surface. The work can be elaborated by the use of different coloured thongs.

LINING

Thin leather is used for lining. It is usually produced from sheepskin which has been split to leave a layer bearing the skin surface. It is called skiver.

If the skiver is to be stained, this should be done and left to dry before it is mounted.

Gums and glues spoil leather and destroy its flexibility. Good strong paste is best for joining large surfaces. Leather cement should be used for mounting leather on wooden articles and for small joins.

When pasting, cut your skiver to shape and damp it on both sides, then spread an even layer of paste on the leather to which it is to be applied, lay your skiver down evenly and rub out all air-bubbles. Commence from the centre of the work, taking care that the skiver is not stretched. Pass a damp sponge over the surfaces to remove any paste or finger-marks, and wipe with a soft cloth. Put the work to dry upon a perfectly flat surface, under moderate pressure,

laying down a sheet of glass or cardboard to prevent your weights from causing marks.

On no account must the lined leather be folded until it is perfectly dry.

MAKING A LINED GUSSET

When making a lined gusset for a purse or handbag, cut a straight strip of leather the required width and a little longer than the measurement round front piece of purse or bag.

Cut a lining to measure $\frac{1}{8}$ inch larger all round.

Well damp the strip of leather, paste evenly, lay skiver without stretching, and leave an hour or so until about half dried. Then carefully fold edge to edge with the lined surface outside, and hammer the fold flat.

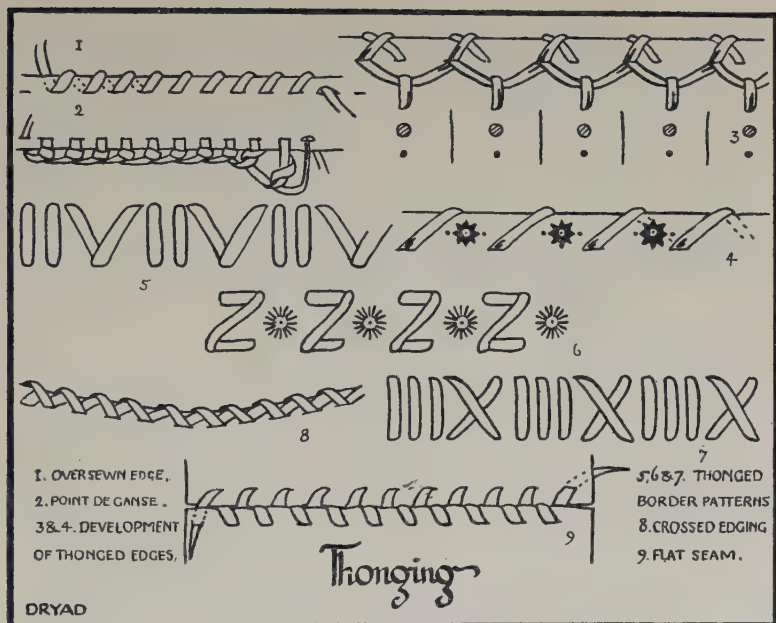
Next measure down the side of front piece (the corners of which should be rounded a little). Mark upon the gusset the place for the corner and carefully bend it round, stretching the outer edge while holding the folded leather flat upon the table. When half the right angle has been formed, hammer this and then finish stretching to complete the corner.

Now lay your gusset down upon the front piece, measure for next corner, and proceed as before, finally hammering the whole gusset again and trimming off the superfluous lining. Press the surfaces smoothly together and leave it to thoroughly dry before placing it for stitching.

Place for stitching or thonging by laying gusset in position and carefully making three small holes through front and gusset together, one at the top of each side and one at centre base.

Through each of these thread and tie a piece of stout thread. The holes for either stitching or thonging can now be made a few at a time, as the work proceeds.

A few SPRING PAPER CLIPS of the type illustrated on page 37 will be found very useful to hold parts of work in place while stitching or thonging is being arranged. Those with 1" and $2\frac{1}{2}$ " jaws will be found most generally useful.



The jaws of the clip will not mark the work if care is taken in placing the leather between them.

Take out the thread as the stitches secure the gusset in position. Afterwards place centre back to centre gusset, tie up and work as before, trimming off any remaining length of gusset when the stitching is completed.

This is best done by laying the work upon glass and trimming the folded gusset end with a knife.

THONGING

Good thin goat should be chosen for thonging. The strongest thongs will be those cut the length of the skin from tail to neck. When extra long ones are required they may be cut continuously from a large round or oval piece of hide.

Their most useful width will be $\frac{1}{8}$ inch. For edges the distance between the holes should be the same as the width of the thong. Slit holes are best for thonging, and may be

made by using a three-pronged tool or a fine carving chisel kept for the purpose. They should be cut while the work is laid upon linoleum, if two or more surfaces are to be joined together, the holes should be made at one operation. They may be opened for threading, as required, either with an awl or the tracer. Cut the thong ends to a fine point. If this is well done they will thread easily, and the slit closes tightly upon the thong as each stitch is completed. Over-sewing is generally useful. Other stitches are illustrated. When commencing the work leave about 1 inch of the thong end and lay it along the leather so that it is covered by the first three or four stitches.

See that the thong is not twisted during the working.

To fasten off, make the last few stitches loosely at first, thread end of thong back under them and pull the stitches up tightly one at a time, finally pulling up the end and trimming off what is left. Joins of this kind are quite secure.

Thongs may also be joined by shaving the ends thin, laying them over each other about an inch, and cementing. The threading is continued when the join is quite set.

TO THONG A FLAT SEAM

See diagram (9) on page (9).

The edges to be joined should be laid side by side, skin side up, upon linoleum.

A row of thonging holes is cut within the edge of each so that the holes in one piece are half-way between those in the other.

See that they are spaced evenly.

Bring a thong up from the flesh side through the top hole of the left-hand piece.

Pass it down between the two edges, giving it a half turn so that the skin side of the thong shows upon the front of the work.

Now thread the top hole of the other piece.

This should also be done from the flesh side.

Give the thong a half turn again before passing it down between the two edges, and continue to thread in this

manner, using a hole from first one piece of leather and then the other, and drawing the two edges close together with each stitch.

When the seam is thonged, damp it and hammer the thong flat.

This kind of seam is particularly useful when joins must be made in the leather for book covers, etc.

For 'POINT DE GANSE' THONGING, see directions for making a rubber lined tobacco pouch (page 30).

STITCHING

Pierce stitching holes evenly about $\frac{1}{16}$ " from the edge while the work lies on a sheet of linoleum, using a stitch spacer.

Before threading the needle, run the thread over a piece of beeswax. This will prevent it from knotting or fraying during the working.

To stitch, place the work in position on end in a cobbler's knee-clamp, or on the table between heavy books or similar support, so that the stitching edge projects and both hands are free to sew. Having threaded two suitable needles, pass them through each hole, one from each side of the work.

To join or to fasten off: stitch back for about an inch, pass thread ends to inside of work, unravel them and cement them down close to the stitching.

THE FIXING OF PRESS BUTTONS

The press button has four parts.

The top piece is called the 'CAP,' and it is usually covered with celluloid. Many colours can be obtained.

It will be found that those which closely match the work in hand will look best.

The buttons are made in several sizes, and the largest are most suitable for a handbag or other large piece of work, because they have the strongest spring.

The bottom part is called the 'SPRINGSTUD,' and a TAPERED EYELET forced into it from the back of the work holds it in place.

A larger eyelet called the 'COLLAR' passes through into the cap in a similar way, and into this the spring stud fits when the button is fastened.

When making up work it is usually best to fix the press buttons last.

It is not a difficult operation if the right tools are used.

When the button is to be fixed to a purse or handbag, place a stout piece of cardboard inside and bend the flap over into its exact position.

Place the button caps on the flap and move them about until a satisfactory position for them is found.

There should be little difficulty here if their position was thought out when the decoration of the flap was planned.

Press them down firmly with the thumb that they may make a slight impression, and then put them aside.

Take up an awl or a strong needle and pierce a hole through the centre of the mark made by the cap.

The cardboard inside the bag will prevent the prick going through to the back.

Open the flap and remove the cardboard.

If the buttons are to be placed near the edge of the flap cut a round hole with the punch pliers exactly over the prick. This hole should be just large enough for the tube of the collar to pass through it to the front of the work. If the holes are cut too large the button will not wear well.

Sometimes the position of the button does not admit of the punch pliers being used, and in that case the hole is hammered out with a round Cutting punch of suitable size.

Should difficulty be found in fixing the collar through the hole, that can be slightly enlarged with a tapering punch.

Thread the punch through and move it about until the leather stretches a little.

A press button tool and die will now be needed.

This convenient little set of tools is made of brass, two punches and a round die with a recess into which the cap fits.

Place the die upon the work-table and lay the cap face down into the recess. Having passed the collar through the hole so that it projects upon the front of the work, lay it down exactly over the cap. The underside of the flap will

now be toward the worker. Take up the punch which has a projecting end and put this down into the hole at the back of the collar. It should fit in easily. Hold the punch quite upright and strike a sharp blow upon it with the hammer.

This should secure the upper part of the press button.

TO FIX THE BOTTOM PART OF THE PRESS BUTTON

Cut a smaller hole over the prick which was made in the front of the bag. It should be just large enough to enable the tapered eyelet to be fixed through from the inside.

Put the cardboard into the bag again and place the die upon it so that the back of the eyelet rests upon the flat surface of the die.

The tube of the eyelet will now project beyond the surface of the bag and upon it place the spring stud.

Take up the other punch and place its hollow end over the spring stud and hammer it in place.

Fasten the press button.

If the work is large a fair amount of resistance in the spring will be an advantage.

THE RESISTANCE OF THE SPRING

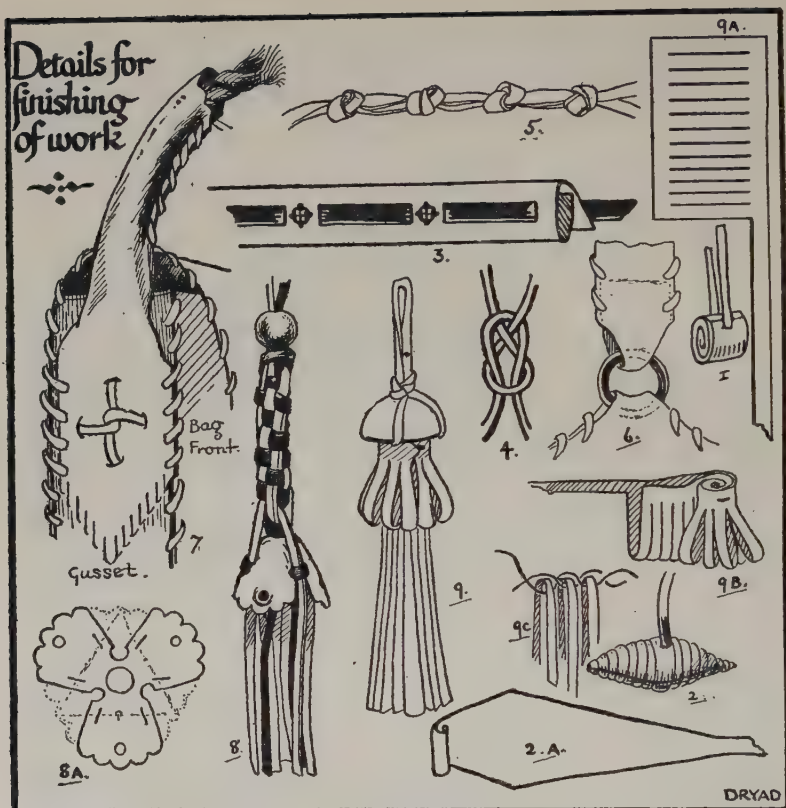
can easily be regulated. It will be seen that the top of the spring stud is divided into six little sections.

If the press button is difficult to fasten, close two sections against the barrel by gentle pressure with the jaws of a pair of pincers. This will reduce the resistance by one-third.

If the button fits too loosely, a gentle tap upon the top of the spring stud will spread the sections and so increase their grip.

Should the leather used be very thin, or inclined to stretch where the press button is to be fixed, paste another piece under it where the holes are to be cut. This will take the strain.

Press buttons are generally favoured for fastenings because they will fasten quickly, but the ingenious worker



will find ways of fixing them so that the cap does not appear upon the surface of the work.

An ornamental piece of leather can be thonged above it as in the semicircular purse described on page 34, or the press button cap can be fixed into another piece of leather beneath the flap. This was done in the folded purse described upon page 43.

TASSELS AND OTHER FINISHES (Illustrated above).

FIG. 1. THE ROLLED BARREL BUTTON

Cut a strip of leather the width to make required size of button.

Pare the leather thin at the end which is to be outside and damp the strip.

Spread a layer of paste upon the flesh side and roll it up tightly, carefully pressing down the end of the strip.

When this is quite dry trim up both ends with a very sharp knife and cut a thonging hole through the centre of the roll.

Through this thread a length of thong with which it will be attached to the body of the work.

FIG. 2. THE TAPERED BUTTON

This is made in the same way as the barrel button, the piece of leather being cut as Fig. 2a, leaving a long thin end which can be threaded as a fastening thong when the button is rolled.

FIG. 3. A FOLDED STRAP

This forms a good solid strap, and does well for handles.

Allow a piece of leather nearly three times the width of the finished strap and pare both its long edges thin. Damp it and spread with paste.

Fold it and hammer to shape.

When it has dried cut thonging holes at intervals down its length and thread with a contrasting thong. It can be elaborated by a little punch design between the thong stitches.

FIG. 4. This shows a way in which two lengths of thong can be joined when making a knotted cord such as FIG. 5.

FIG. 6. This shows how a bag handle can be joined on with a metal or bone ring.

Bone rings can be dyed to match the work by soaking them for an hour or so in leather stain.

FIG. 7. MAKING A BAG HANDLE LINED WITH ROPE and fixing it into the gusset.

Cut a piece of rope the length of the required handle and a strip of leather wide enough to fold round it, and to leave

$\frac{3}{4}$ " for thonging the edges together ($\frac{1}{8}$ " on each side). This piece of leather should be at least 5" longer than the handle need be.

Leave $2\frac{1}{2}$ " free at each end and cut and thread thonging holes $\frac{1}{8}$ " within the edges, laying in the rope as the work proceeds.

Spread out the free ends of the leather and thong them into the gusset, commencing $1\frac{1}{2}$ " down from the top of the bag. They may be finished off with a tassel or by cutting them into a little fringe as shown in the diagram.

FIG. 8. THIS SHOWS A TWO-COLOUR TASSEL

The top is made like those described for the piped bag (page 39).

FIG. 8a shows the shape of the little flower-like heading through which the fringe ends are first threaded.

It is cut out with the help of a pinking iron and the punch pliers.

FIG. 9. A TASSEL WITH A HALF DOMED TOP

This is made up to a wooden button mould dyed to match the leather.

FIG. 9a shows the pattern shape for the looped fringe beneath, which is folded and rolled to form the heading.

(FIG. 9b). The thong-like end is passed through a hole cut right through the roll to secure it. This is afterwards passed up to the top of the tassel through the button mould.

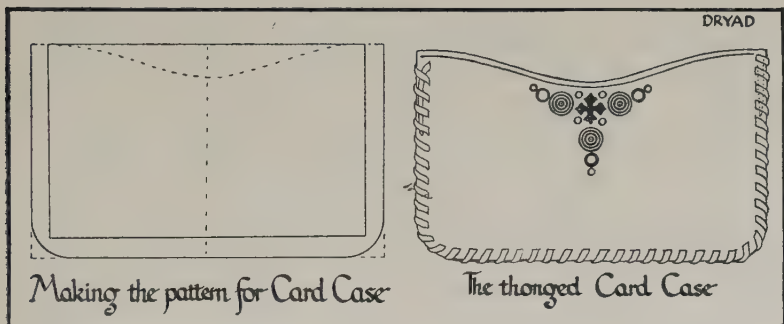
FIG. 9c shows the way the fringe ends are tied together with a double thread.

When putting the parts of the tassel together a thong is passed through this group of fringe ends, and is then threaded up through the heading and the button mould.

THE EXAMPLES ILLUSTRATED AND DESCRIBED

(See plates on pages 56-62.)

are intended to help in the construction of practical pieces of leatherwork. The decoration shown upon them should not be copied. It would be better to let the illustrations suggest other pattern forms to your mind and be starting points for your own invention.



A CASE FOR VISITING CARDS

The example was made of natural grain goat.

A little punched pattern in the form of a triangle was worked at the centre top of each side, and the whole was finished with purple stain.

Lay a visiting card down upon stout paper and draw round it. Measure $\frac{3}{16}$ " beyond the outline at bottom and sides, and rule out an oblong. Cut out this paper shape, taking care that the sides are square with each other. Fold it across into half. Cut a curve for the top edge from the doubled paper, commencing about $\frac{1}{2}$ " down the fold and sloping it gradually up to the top edges. Round off the bottom corners a little. To do this, a sixpenny piece can be laid upon the paper and a line drawn round it as a cutting guide.

Open out the paper, and from this pattern cut two pieces of leather. The leather chosen should not be of a kind to stretch easily, and any flaws should be avoided. See that

the edges of the two pieces match exactly when they are placed with the flesh sides together. If any decoration is to be added that should next be done, and if necessary the leather is then stained. Stain also the back and edges. Cut a piece of thonging leather evenly, $\frac{1}{8}$ " or $\frac{1}{16}$ " wide (see notes on thonging), and stain it to match the pieces made for the case.

Lay the two pieces of leather with the flesh sides together upon linoleum or stout cardboard, and cut thonging holes down the sides and along the bottom $\frac{1}{8}$ " from the edge and the same distance apart. The tool must be held quite upright, and care must be taken that the leathers do not slip out of position. Trim both ends of the thong to a long point.

Open the first hole at the top edge with the tracing point or an awl, and thread the thong through both pieces.

Pull it through until an inch remains. Lay this along within the edge beyond the thonging holes with its skin side facing you, open the next hole and thread, pulling the stitch up tight. One stitch will now cover the end of the thong.

Thread the remaining holes, trimming off the beginning of the thong when 4 stitches have been made over it. When pulling up the thonging to make the stitches firm, hold it near the last stitch, and unless the thong is a bad one it will not break.

Having worked round the case until the last 4 holes are reached, thread these loosely and pass the end of the thong back under them.

Take the tracing point or an awl, and with its aid pull up each of these last 4 stitches carefully, one by one, finally drawing the thong end tight and trimming it off just beyond the 4th stitch from the end. This completes the case.

A CASE FOR A POCKET COMB

The example was made of blue oasis Morocco, lined with natural coloured skiver.

An indented line was run within the edge, and forms a simple pattern at the base.

The case could be made in Russian Morocco, Calf or Calf-finished sheep. Choose a fairly stout piece of leather. A thick piece of hide would be clumsy for a small article.

Lay the comb down upon a stout piece of paper and draw closely round it.

Then draw another oblong, enclosing the outlined shape allowing $\frac{3}{8}$ " more at the bottom and sides.

Cut out this paper shape and fold it carefully in half through the short sides.

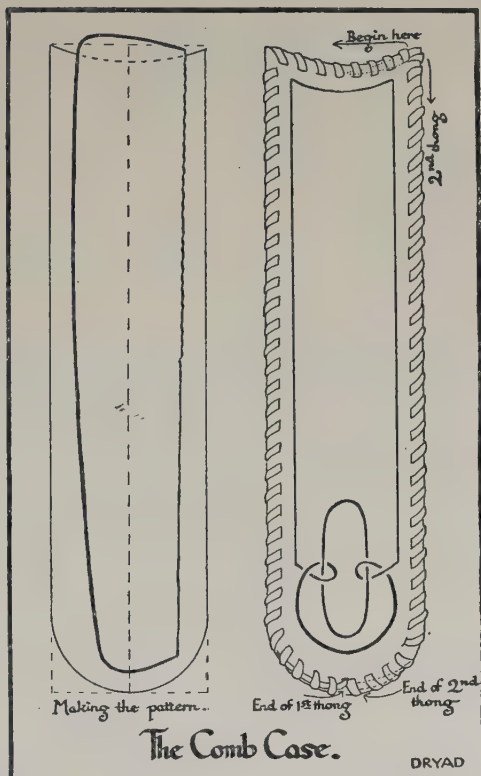
Cut a curved piece from the top side of the doubled paper, commencing $\frac{3}{8}$ " down from the top of the fold and sloping the curve gradually upwards to the outer edge. While the paper is still folded, round off the bottom corners (see diagram above).

This paper pattern is now used to cut 2 pieces of leather and the lining.

Lay the leather upon a board or stout card, draw carefully round the paper twice and cut out the two pieces either with scissors or a very sharp knife.

Cut out the lining leather a little larger than the pattern, because it may stretch either way when pasted.

If any decoration is to be done, that is worked next.



If the leather needs to be stained, this is now done (see notes on staining).

The lining is next pasted on to each piece.

Damp it with a sponge and lay it aside while paste is well rubbed into the flesh side of the leather pieces.

The paste must be spread evenly, and should be quite free from lumps. Use either a broad, fairly stiff brush or the fingers. (If you do not mind a little mess, the fingers do it best.)

Lay down the lining leather and press it evenly all over with a soft rag, commencing from the centre that all air bubbles may be expelled. Do not stretch the lining, but take care to avoid any wrinkles. Lightly sponge off any paste which may have got upon the surface and put the leather on one side to get quite dry. It should be laid upon a flat surface, but will not require a weight upon it. That is only necessary when very large surfaces are being lined.

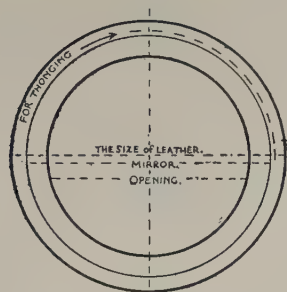
Prepare the thongs. They should not be more than $\frac{1}{8}$ " wide. Two moderately long ones will be found sufficient. If they need to be stained, do this next, and when they are dry again trim both ends to a good point, sloping them off an inch or so with sharp scissors or the leather knife. If the knife is used, lay the thong upon cardboard or linoleum while it is being trimmed. (See notes on thongs.)

When the two pieces of leather are quite dry stain their edges and lay them in position upon each other with linoleum underneath. Cut a row of thonging holes all round. They should not be less than $\frac{1}{8}$ " within the edge.

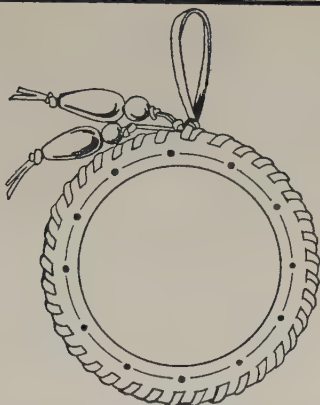
Commence to thread along the top of one piece, passing the first end of the thong under the first 4 stitches along the inside. Stitch through both pieces of leather when the corner is reached and finish off the thong at the centre of base by passing it back under the last 4 stitches.

With the new thong, begin at the top edge of the other piece of leather and thong round as before, making the last stitch into the hole where the first thong ended and fasten off. (See diagram, page 19.)

To complete the case, lightly hammer the thonging.



Planning the mirror pattern



The front of the finished mirror

A CIRCULAR POCKET MIRROR

A piece of mirror 2" across was used for the example.

It was covered with thin calf, upon which was made a little punched pattern for the centre back. Twelve small rings connected by a line were punched round the front opening. It was finished in mahogany colour with the pattern in blue, purple, and orange. Small wooden beads coloured to match, finished the ends.

Lay your piece of glass down upon tracing paper and draw closely round it. Hold your paper up to the light and fold the circle into half, and then across again to find the centre.

Open it out and mark centre carefully, and with your compasses draw another circle to project $\frac{1}{8}$ " beyond the first. This will give you the size for the two pieces of leather. For the front choose a piece which is tough and thin, upon this piece mark a circle which is $\frac{3}{16}$ " smaller all round, than your mirror is.

A finishing line or a small punched pattern may be worked a little beyond this.

Any decoration you have planned for the back piece should now be done, afterwards smearing the flesh side with leather cement and placing the mirror exactly in the centre.

Now cut out your smaller circle from the front piece; this is best done with a very sharp stencil knife.

Damp this front piece a little on the right side, reverse it, and apply cement evenly.

Place it down upon the mirror face and taking care not to drag the circle out of shape, press it well down, running the modelling tool round the edges to ensure perfect contact with both the mirror and the back piece.

Clean away any cement left on the mirror face.

Let this quite set before cutting the thonging holes.

You will need a piece of thong about 27" long. A length about 6" is left loose when the work is commenced. When you have thonged the edges together, tie this to the remaining end of thong to form a loop 1½" long, and trim off the ends, one 5" and the other 7" from the knot.

To finish off, thread each with two little wooden beads, which may be stained to match the other decoration.

Damp the thong ends and tie a tight knot above and below the beads. The little piece which remains may now be cut into two or three to form a tiny tassel.

A SLIP-IN BOOK COVER

The example was made of calf and was unlined.

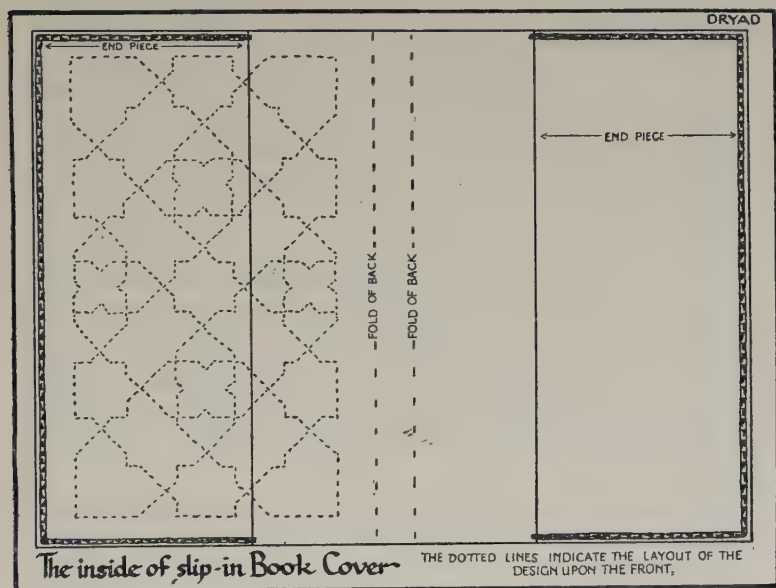
The front was decorated with an interlaced design, the spaces in between which were stained in four colours.

The modelled strapwork and the background were finished in dark brown.

A double indented line was run with a bent awl within the edge all round. The inside pieces were stitched to the cover by hand with linen thread, and the edges were finished with heel ball. The edge could be thonged if preferred, but in that case the cover will project farther beyond the book.

When planning a book cover, allow a little extra at each side, because a fair amount of leather is taken up by the back of the book. It is best to measure round the book from front to back edge with a measuring tape, and if ⅛" of the finished cover is to project beyond the book allow

at least $\frac{3}{8}$ " when cutting out the leather. When the leather is worked and stained, fit it round the book with great



care and trim off any waste from the edges. The inside strips should be about two-thirds of the width of the half cover, and must be trimmed up to fit exactly.

When the size is quite correct, lay one of the strips in position with the cover flat upon linoleum and prick the stitching holes $\frac{1}{16}$ " within the edge, using a stitch spacer.

This must be kept quite upright and parallel to the edge of the work. A light blow with the hammer will give good clear holes. (See notes on stitching.)

If the colour of the thread does not match the leather exactly, run it over a brush charged with stain and let it dry before rubbing it on the beeswax.

Commence to stitch an inch or so from the inner long edge of the strip and work back to it, and then over the same stitches and on round to the opposite end. Finish off here by stitching an inch back again. Unless the cover is very large, the most convenient way will be to use one

needle, working round into each hole, afterwards working again with another thread so that the stitches form one continuous line on both sides of the work.

Place the other strip in position and work that in the same way.

Warm a piece of heel ball and rub it well into the edges of the cover. Take a piece of soft rag, free from lint, wind it over the first finger and rub briskly until a perfectly smooth edge is obtained. If this is done well the edges of the double leather will be united.

This finish makes the cover much more pleasant to handle.

Place the book in position, and if it will not shut quite flat, slightly damp the leather which passes across the back of the book and place all beneath a moderate weight for an hour or two. If the cover has been made to careful measurements it will then be found to fit the book perfectly.

Address-book, note-book, and stamp-book covers can be made this way.

A SHOPPING LIST

The example shown was made of sheep, finished dark brown, with an incised pattern upon the front and the lining stained scarlet. It was made up with crossed thonging in brown.

The paper pattern consists of 5 pieces, front and back, pocket for pad, pocket for bills or material patterns, pencil tube and the tab to fasten.

The front may be decorated with a motif, monogram or a simple border pattern of blind tooling might be contrived to run round within the edge.

When planning your decoration remember that the front folds down to within $\frac{1}{2}$ " of the bottom of the case, and the back of the pad is slipped into the larger pocket, which holds it in place, and it is almost covered when the pad has been put in. Therefore, it will only need a finishing line at the top edge.

A little decoration may be planned for the smaller pocket.

The top and bottom edge of the piece which is to form the pencil tube will also need a finishing line.

If your case is to be lined, this should be done with thin skiver when the decoration and any colouring you have decided upon is completed.

The strips which form the pencil tube and the fastening tab need not be lined.

Cut out and paste on the lining for the three other pieces and lay them flat, with the lined side up, until they are quite dry.

You may now prepare your thongs, fix in top of snap fastener to the pointed end of the tab, and having damped the piece of leather for the pencil tube, fold it tightly round the pencil, clip the long edges together and let this dry.

Before thonging the parts together, fix bottom part of snap fastener to centre front $\frac{3}{8}$ " from the edge.

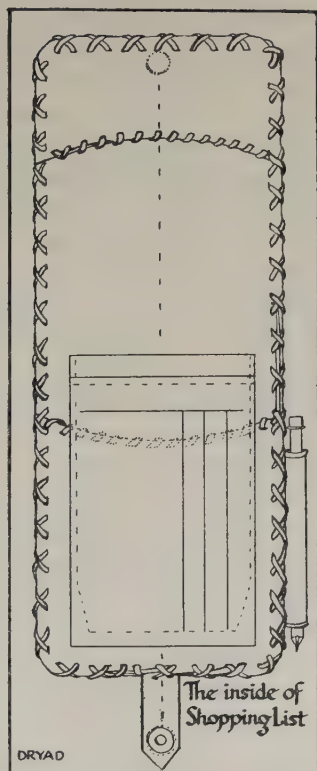
Thong along the top edges of both pockets.

Place smaller pocket to inside front edge and carefully cut thonging holes through both thicknesses of leather, tie up with stout thread at one hole on either side near the top of pocket. Next place larger pocket in position at the opposite end, cut holes as before and tie.

Now place the double edges of pencil tube in position between the right-hand edges of this pocket and the back, midway between top and bottom of pocket, cut a thonging hole at top and bottom, through the four thicknesses at once and tie through these.

Test the tube to see that it will hold the pencil tightly. Place pad in position and fasten the snap.

Turn the end of the tab between pocket and centre back



edge and mark the correct length for the tab, with a light pencil line.

Remove the pad. See that the tab makes a right angle with the back and that the two parts of the snap are opposite to each other. Cut two thonging holes here, to secure the three thicknesses together and tie up.

Now that each part is placed in correct position, cut the remaining thonging holes and commence to thong at centre front, holding the outside of the case toward you and threading the alternate holes. Work to the right until the tab is reached, you will now need to cut two holes in this, close to the edge of the case, that your thonging can continue without altering the slope of the stitches.

Work on until you reach the bottom of the pencil tube, and here cut holes through close to the edge of case and thread along until you reach your first stitch again.

The pieces of thread are taken out now that the parts are secured in position.

Thong back again into the other holes, again using those you cut in the tab and pencil tube.

To complete the case run the thong ends back beneath four stitches and pull up tightly.

The top edge of the pad may be neatened by covering it with a strip of skiver to match your lining.

A telephone pad or bridge score may also be made in this way.

A CIGARETTE CASE

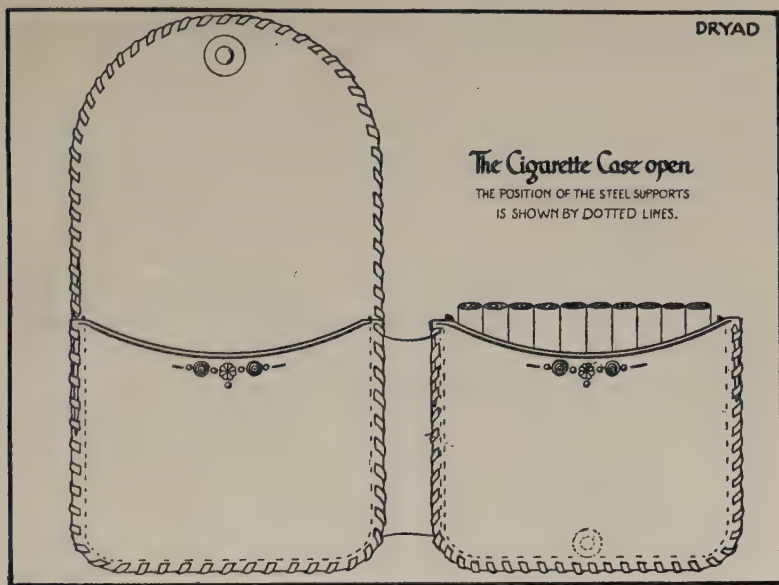
The example was made in calf, stained dark green, with a little border pattern in blind tooling. It was lined with tan skiver.

Calf, sheep morocco or pigskin are suitable for making this. The case holds twenty cigarettes and the pattern consists of five pieces.

Two steel supports are needed to keep the case in shape. Cut a lining for the hinge piece, and for the piece which forms the back and flap.

The shape of the flap end may be varied a little if desired, but it should always reach down nearly to the bottom of the

case, otherwise the cigarettes are crushed when it is opened and shut.



The three pocket pieces are unlined.

Lay these together to be sure that you have the curves at the top edges quite alike.

The corners of these pieces and the back piece can be curved off by drawing round a farthing or a sixpenny piece laid down upon them.

A little decoration can now be added to these pieces, and the flap or a monogram may be modelled upon the back, using good Roman letters.

Some men will prefer to have the case plain, a line run round the top of the pockets with a screw crease, the modelling tool or a bent awl giving sufficient finish.

If the leather is to be stained, this should now be done—a brown will be liked by many, and a touch of colour may be introduced by using a contrasting skiver for the lining. This should next be pasted on to the two pieces, pressing it well down, especially where the bend at the flap is to be.

Prepare your thongs, and while the lined pieces are drying two of the pocket pieces may be thonged together.

Commence at the top on the right-hand side, cutting thonging holes round this and the bottom not more than $\frac{1}{8}$ " within the edge.

Work round until the left-hand bottom corner is reached. Now place the hinge piece between the two pocket pieces, upon the left side, with the lined side of it toward you.

One eighth of an inch of its edge should be between the pocket pieces.

Lay it carefully down upon your linoleum and see that the hinge is quite straight, or the case will not shut properly.

Continue the thonging holes along this side, cutting another row in the hinge, close against the pocket edge, placing one between each of those cut there.

Bring your thong up into the first hole in the bottom end of the hinge and pass it down again into the opposite hole in the pocket, up again through the hinge, and continue in this way until the top is reached.

Fasten off by taking the thong into the last four stitches. To prevent the lining wearing loose from the top and bottom edges of the hinge piece, rub a little heelball upon them.

This is a preparation of wax and shellac which is sold in small cakes and sticks. It can be had in black or brown.

Soften it a little with a lighted taper and run a small quantity along the edge of the work.

The edges will be united and a smooth edge obtained by rubbing it well with a soft cloth or a piece of chamois leather.

Take the two ends of one of the steel supports between the thumb and fingers and spring it into position, pushing it well down to reach the bottom of the pocket.

The other pocket is now thonged on to the back piece, commencing at the left-hand side with the lining towards you. Use a long thong and work round to the right-hand bottom corner.

Lay the two parts of the case side by side with the bottom edges exactly touching the edge of the linoleum,

slide the hinge piece between the back and its pocket, $\frac{1}{8}$ " within, cut holes as before and thong it in.

Continue the thonging round the flap, taking your last stitch into the first hole made in the pocket edge and fasten off.

Spring in the other support, close the pockets together, putting a stout piece of cardboard into the front one.

Bend the flap into the correct position, prick holes for a press button, take out the cardboard and supports and fix the button in.

The bottom hole will be made with a small round cutting punch while the cardboard is still in the pocket, because you cannot reach the place with the punch pliers. (See notes on fixing press buttons.)

To finish the case, wax polish it and place the supports in position again.

A RUBBER LINED TOBACCO POUCH

The example was made of oasis morocco, stained black and lined with black skiver. A little square punch was used at intervals along the top of the front piece and to make a little pattern* in the centre of the flap. The pouch was thonged with *point de ganse*.

Obtain an oblong india rubber pouch of the single pocket type. This is fastened in when the leather pouch has been made. Take a piece of paper which should be a little more than three times the depth of the pouch.

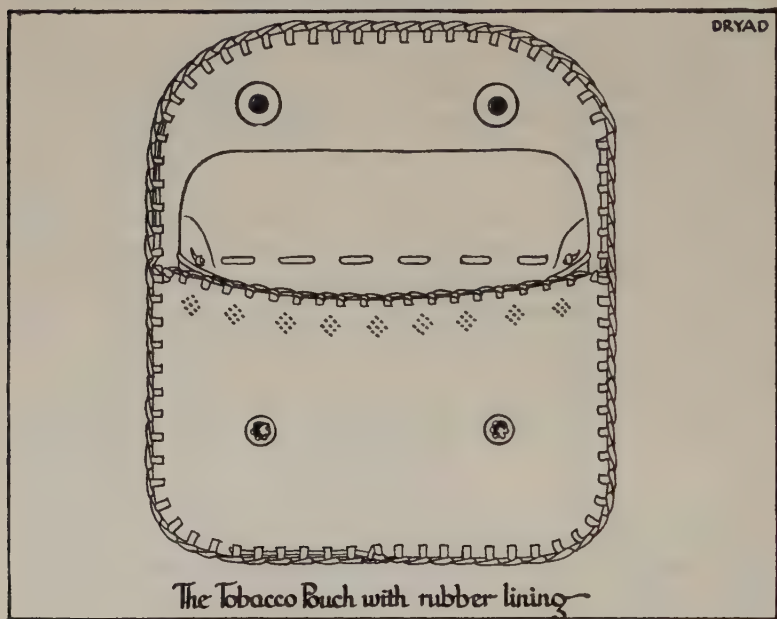
Lay the closed pouch down towards the bottom of this and draw carefully round it, then draw another line $\frac{3}{16}$ " beyond the first.

Fold your paper into three along the top line of the pouch and cut out from the threefold paper along the outside line.

You will now have one single and one folded piece. Open this and fold it exactly into half across the other way, to get the centre line.

Commence here $\frac{1}{2}$ " from the top and cut a piece off, curving it slightly toward the sides.

Open out the paper and fold the cut piece down upon the other to form the front flap. Test this to see that the pouch fits and that the flap is a good shape.



Now take up the other piece of paper, fold for centre and cut a piece $\frac{1}{4}$ " from the top of the fold, sloping it off gradually to the sides. This will be the pattern for the front of the pouch.

Having made your paper pattern, cut out both pieces in leather and lining, add any decoration, stain and paste the lining on.

Let them dry and then thong along the top edge of the front.

POINT DE GANSE

This kind of thonging stitch resembles buttonholing and gives an openwork edge. It is always worked from left to right. It is not difficult to do, but a long thong should be used, because any joins have to be made by cementing the

ends together. A thong cut the length of the skin will be sufficient for the top front edge, but for round a pouch measuring 6" x 4" when closed, a thong 96" long will be needed.

This can be got from a large round or oval piece of thonging leather by cutting continuously from its edge.

The thong will be needed $\frac{1}{8}$ " wide, but should be cut a little wider, because when it has been stretched out and stained the width will be somewhat uneven, and it will afterwards need trimming up before it is used.

Having cut and stained your two thongs, cut a row of holes $\frac{1}{8}$ " within the top edge of the front piece.

Hold the work right side up with this edge toward you and draw your shorter thong down into the first hole, commencing at the left. Leave about three inches of the end free, thread the thong down again into the same hole and draw it through until you have only a small loop left, pass the end of the thong down through this, draw the loop up tight and pull the thong down to make the whole stitch firm, taking care that there is no twist.

Pass the thong down into the next hole, bring up the end and thread it down through the loop as before, pull all up tight and proceed in this way until the right-hand end is reached.

The loose ends of the thong are worked in later by taking them under some of the stitches made in the flap.

Now place the two pieces of the pouch together and carefully cut thonging holes through $\frac{1}{8}$ " within the edge.

Tie up at one hole on either side near the top of the front piece. Hold the outside of the pouch towards you while you thong this, and commence at the centre of the back edge.

Lay the end of your thong along on the underside beneath the first six stitches you make in the flap. Thong on round and make the last stitch into the first hole, ease the last six stitches and thread the remaining thong beneath them and trim off. The thonging should now be damped and gently hammered all round.

The rubber pouch is next put into position.

It should be pushed well down to the bottom of the case, and it will go to the bottom without creasing, if a piece of cardboard is slipped inside while it is being arranged.

Draw a line just below the bend of the flap, lay the pouch down upon your linoleum and hammer out a row of small holes (with a small round cutting punch). They should be made $\frac{3}{8}$ " apart, through the leather and rubber together.

Make a knot in the end of a piece of thong, thread it along through the holes, secure it with another knot and trim off the ends.

The leather pouch will last for years, and a new rubber lining can be quickly put in at any time by using this method of fastening.

THE FOLDED PURSE

This type of purse is easy to make, and is preferred by many because it lies flat.

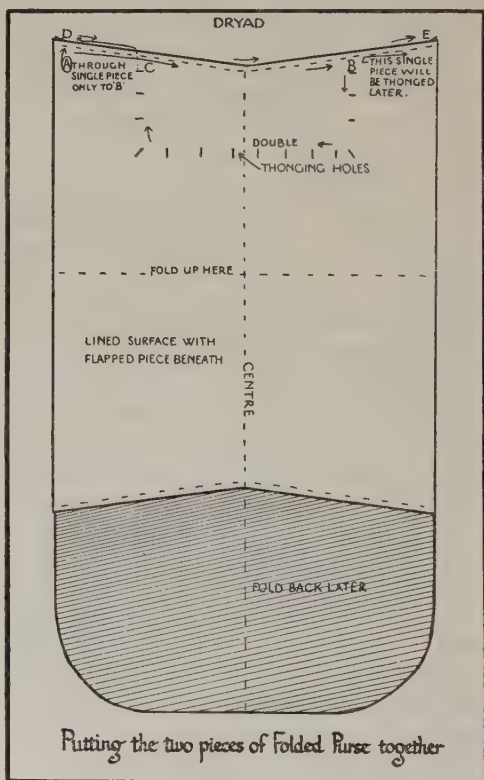
The example was made of calf, stained light brown and, was lined with chocolate coloured skiver.

A little circular design of birds and leaves, adapted from the Japanese, was embossed upon the flap.

It was raised with filling and coloured green, purple, and orange upon a background of black.

The pattern consists of two pieces.

This gives two money pockets and a stamp pocket. A



third pocket can be made by cutting out the smaller pattern piece twice.

TO MAKE IT UP

Lay the two pieces down upon linoleum over each other with the skin sides together, and the lining of the smaller piece toward the worker (see diagram). See that the two curved edges match exactly and are together.

Cut thonging holes through the double leather as indicated upon the diagram and pattern.

Take a long thong and work the top of the front piece from (a) to (b). Then thong through both leathers until (c) is reached.

Here pass the thong along the lining of the back piece to (d), and from there thong along the top of the back piece.

When (e) is reached leave the end of the thong free.

This will be used later to thong down one of the sides of the doubled back piece.

Bring the third curved edge (on the front piece) up to the other two, folding the leather forward. Damp the leather on the outside, at the fold and hammer it flat, taking care to avoid marks from the hammer.

Fold the flapped piece up in the opposite direction, making the two folds lie quite level with each other.

Damp and hammer this second fold.

The top of the curve at the front of the purse is now thonged, commencing at the left of the edge and leaving about 8" of the thong free.

When the right-hand end of the edge is reached, cut thonging holes down the doubled side of the piece. Thong the little bit left between (b) and (e).

Work them to the bottom and fasten off when the last stitch near the fold is reached.

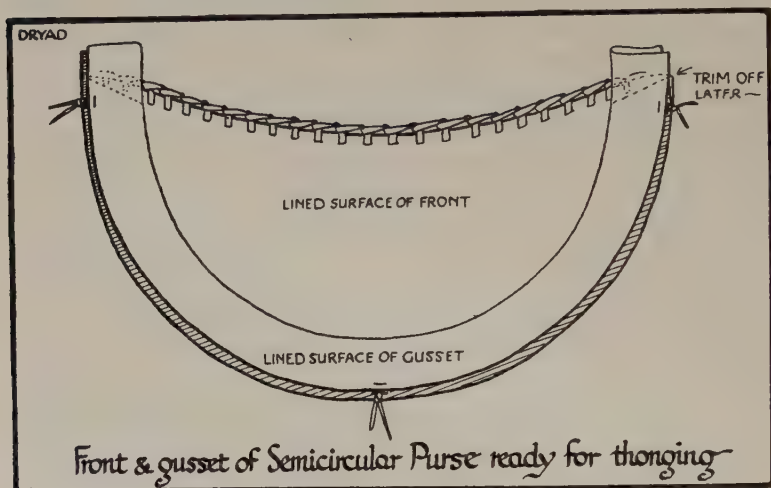
Cut holes at the opposite side of the piece and thong them with the 8" left, when commencing the thonging along the edge. The stamp pocket and the front money pocket are now complete.

With another long thong stitch the sides of the back piece together, commencing at the first hole near the back fold, working up and round the flap.

Finish off at the other end of the fold.

Bend the flap over into position, mark the places for the press button and fix them in.

This completes the purse.



A SEMICIRCULAR PURSE

The example was made of calf, finished dark brown. The centre decoration was cut from a thinner piece of calf, four triangular holes cut out and a piece of skiver stained jade green was pasted behind. This piece was thonged on to the front flap.

The purse was lined with jade green skiver, and a jade green thong was laid under the brown thonging at the edges.

The top edges of the purse front and the back pocket were stitched in *point de ganse* (see directions for working this stitch when making tobacco pouch, page 30).

This kind of purse is comfortable to hold, and upon it may best be learned the correct way to make and set a gusset. A purse with corners should be made later.

Four pieces form the pattern.

Before lifting your paper pattern from the leather, indicate the centre front of flap, centre back and centre of back pocket by making a little mark with your tracing point just

within the edge. Also mark centre on the edge of the front piece. Cut out with a sharp knife, taking great care that the curves are true.

If you intend to decorate with a border, plan it to be at least $\frac{1}{2}$ " within the edge.

It should be designed from the exact centre front of flap, and might run round the piece, stopping just beyond where the back pocket is to be set.

The purse will be fastened with either one or two press buttons, and the position of these must be taken into consideration when planning your design.

(The example has one press button which is concealed beneath the piece of calf added to form the centre decoration.)

Line all the pieces, cutting that for the gusset $\frac{1}{8}$ " larger all round.

Before the gusset receives the lining, damp it thoroughly on both sides, paste its flesh side and the lining, press both firmly together and leave it until about half dry.

Then fold the edges together with the lining outside and hammer the fold flat. Lay it upon the pattern of the front piece and pull it gently round to shape, stretching the outer edge to make that match the curved bottom edge of the front.

Hammer it again until the fold is quite flat, and place a weight upon each end to hold it in position as it dries.

You will find that the gusset is rather longer than required. This extra piece is not trimmed off until later, when the gusset has been thonged into the front piece.

Prepare the thongs, and when all the pieces of leather are quite dried, thong along the top edge of the front and the back pocket. Trim off any surplus lining from the gusset.

Lay the front piece down upon the gusset and make a thonging hole at the centre of the bottom edge, through both it and the two edges of the gusset.

Tie up with thread through front and one edge of the gusset. Now make a hole at each side of top through both gusset and front and tie it up—taking great care that the gusset and front edges fit exactly—upon this the neatness

of the finished purse will depend. Clips will help in arranging this.

When you begin to thong this, leave 6" or 8" of thong free. Cut a few holes at a time through both pieces together and thread them tightly before cutting more holes.

When this is finished trim off any surplus gusset ends, taking care not to snip the end of the thong, for this will be used to thong along the trimmed end and may then be used up when working the back later.

Next thong the first top end of the gusset with the piece left at the beginning, threading the end back under four stitches and pulling all up tight. The little piece left over should now be cut off.

Lay the back pocket in position upon the back of the purse by the help of the centre marks you made.

Cut a thonging hole through them here, match this up to the hole made at the centre of the gusset, and tie up with thread.

Also cut and tie at both sides of pocket top.

All is now ready for joining the back and front together. Commence to thong from the centre back, cutting a few holes at a time as the work proceeds. Thong right round the flap and finish off at the first hole in the centre back.

Place a small piece of linoleum or thick cardboard inside the purse, close the flap over into position and prick a hole through it into the front where the snap is to be. Remove the linoleum or cardboard, make holes for the top and bottom of the press button, at the pricked marks, and fasten it in place.

A TWO FLAPPED PURSE WITH SQUARED GUSSET

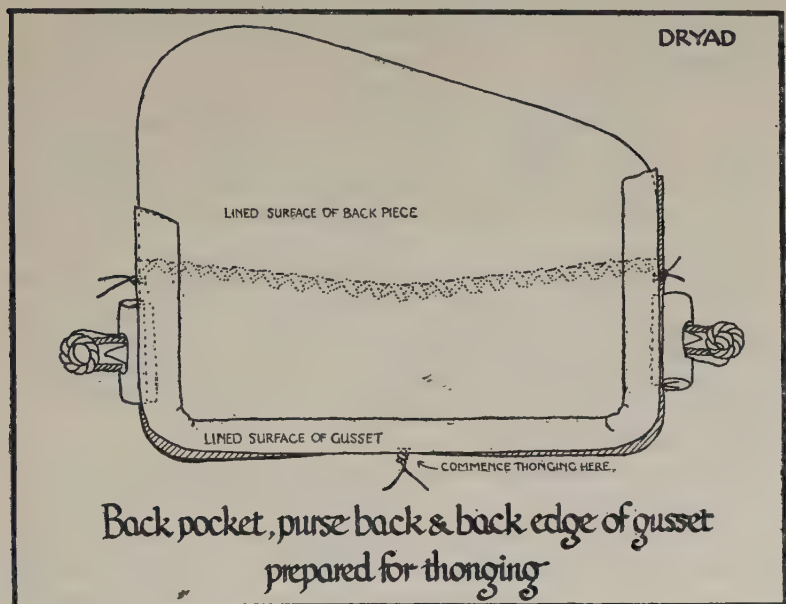
The pattern for this consists of four pieces.

The example was made of brown Russia Morocco lined with skiver of a darker tone.

The flaps and pocket edges were thonged with the crossed stitch illustrated on page 9, Fig. 8.

This stitch gives extra firmness to the edge.

When cutting out use the flapped pattern piece twice, turning it over on to the other side when cutting the second piece of leather.



A right and a left flap will so be obtained.

When the pieces are ready to receive their lining, prepare the gusset first (see notes on a lined gusset).

When all the pieces have dried cut the thonging holes along the top edges of the pockets.

They should not be less than $\frac{1}{4}$ " apart.

Use a long piece of thong for both pocket pieces, because of the double stitching.

Oversew into each hole in the usual way and then thong back again in the opposite direction.

Lay the back pocket in position against the piece which has the left-hand flap and cut a thonging hole through both together at the centre of the bottom edges.

Cut a hole to correspond at the centre edge of one long side of the gusset, thread the three together and tie.

Place pocket, back and gusset level with each other, taking care that the pocket piece lies straight.

Clip the three pieces together and cut a thonging hole through them at both the top sides of the pocket.

Tie the piece securely together at each side. (See illustration, page 37.)

The clip may now be released.

Commence to thong through the hole first made at the bottom edge, cutting a few holes at a time as required, always through the three thicknesses of leather together.

Take care that the three edges lie quite level with each other.

When the top hole is reached, cut the thread away from it and measure the front pocket against the gusset. When sure of the correct size the top end can be trimmed off.

Continue the thonging round the flap until the opposite top edge of the gusset is reached.

Trim this off to match the other side exactly.

With another thong commence working again into the first hole and complete the other side.

By working in this way it will be found easier to fix the pocket and the gusset level, also the stitches at the back of the purse will slope to right and left away from the centre.

With the piece of thong left the top end of the gusset can be finished off.

Lay the work down upon linoleum with the lining upward, and place the second flapped piece and front pocket down upon it.

See that the centres of each edge lie exactly over the centre of the free edge of the gusset.

Place a piece of cardboard beneath them and cut a thonging hole as before through the three thicknesses of the leather.

The cardboard will prevent the thonging tool marking the back edge of the gusset.

Tie up through the hole and then place the cardboard again between the gusset edges at the top side of the front piece.

Take great care that all the parts of the purse are now quite straight with each other.

Clip together, cut and tie up at each side. Test the position of all the parts by bending both the flaps over.

They should cross each other in the centre of the front.

Commence to thong at the centre of the bottom edge, using two thongs into the centre hole and making a stitch with one to the right and then with the other to the left. In this way both corners will be reached at the same time and the arrangement of the gusset will be easy.

Continue the thonging until the flap is reached.

Thong this all round with the thong at the left and fasten it off.

Take up the free thong from the right-hand side and cross the other, thonging round the flap until the left-hand side is reached.

Thong along the remaining top edge of the gusset and fasten off.

Bend both flaps into position, prick for a press button in each and fix them in.

This completes the purse.

If you were making up a bag the parts would be put together in this same order, and the disappointment so often caused by finding that the completed work will not shut straight will be avoided.

BAG WITH PIPED GUSSET, DRAW CORDS AND GREEK PLAIT HANDLES

The example was made of dark brown Russia Morocco and blue Oasis Morocco was used for the piping and draw cords.

It could be made of any soft leather such as natural grain goat or Persian.

The paper pattern consists of two side pieces and gusset.

After these are cut out, hammer out scallops along the top edge of both side pieces. This was done with a $\frac{3}{4}$ " pinking iron, commencing at the centre.

Cut a scallop at centre top of one end of the gusset and part of a scallop each side of it. (The gusset is $1\frac{3}{4}$ " wide.)

Cut two strips of leather for the piping, 1" wide and the length of the gusset piece.

Cut a scallop at one end of each of these, damp them and fold them edge to edge, skin side out.

Now measure $1\frac{1}{4}$ " down from the scallops on side pieces and rule a pencil line on the flesh side.

Place a mark on this opposite each scallop, and with the punch pliers cut a row of holes to take eyelets (of the same size as those used for laced boots) and fix them in with the eyelet pliers. There are 9 eyelets in each side in the example.

You are now ready to sew up the bag. Thread a strong needle with double thread which should be passed over a piece of beeswax to prevent it knotting.

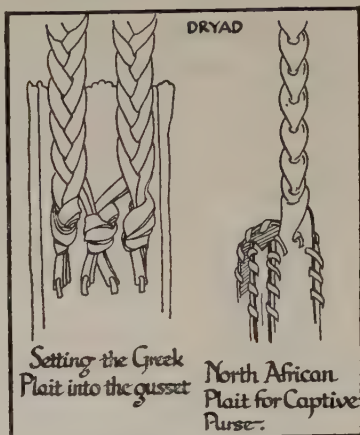
A side piece and one edge of gusset are placed face to face with the doubled piping piece between, bringing the four edges of leather together.

Commence sewing two or three inches from the top of bag, working up and back again through the same holes and then on. This makes a secure beginning.

The stitches should be $\frac{1}{4}$ " long and the same distance apart, keeping them in an even row $\frac{1}{4}$ " within the edge.

When you get to within 3" of the end, measure remaining gusset and piping piece against side piece and hammer out the scallops to match the other end, sew on up to top and back again 3" pull thread up tight and fasten off.

Place the other side piece and piping in position to the gusset and sew these together. Turn the bag right side out.



THE GREEK PLAIT

This is made with an odd number of thongs. There were

5 of Russia Morocco to each plait in the example. They were $\frac{3}{16}$ " wide and 30" long.

Each plait when finished measured $\frac{1}{2}$ " across and 17" long.

The thongs must be cut evenly, if they vary in width the plait will be uneven.

Before plaiting dip the thongs in water.

Clip the five ends together, and secure to the work table by driving a straight awl down through the top of the clip. Leave the first 6" of the thongs unplaited.

Take three thongs in the left hand and two in the right. Bring the outside thong of the group of three over to the centre and hold it in position with the thumb of the left hand. Its end will now lie with the two in the right hand.

Pass the outside thong of these two over the others and into the left hand, and continue working in this way, always taking the outside thong from the group of three, from each alternately. (See diagram, page 40.)

More thongs can be used when a wider plait is required. The method of working will be the same, i.e. if seven thongs are used four will be in one hand and three in the other.

The plait will be firm and the thongs lie evenly if they are kept wet during the working.

When the plait is 17" long, secure the remaining ends with another clip, release it from the table and lay it flat to dry.

Make a second plait like the first. When both are dry, lay them side by side and clip them together, taking care that the ends are together.

The loose ends of the thongs are now tied together in three groups close to the plait ends.

Make a group of four thongs in the centre, taking two from each plait, damp them and tie them into a tight knot.

Take up each of the groups of three left on either side, damp and tie them, making the three knots lie side by side.

Release the clip and reverse the plaits, take care that they are of equal length, and knot the other ends in the same way.

Trim off the thong ends $\frac{1}{2}$ " below the knots.

TO SECURE THE PLAIT HANDLES TO THE BAG

Take a piece of strong thong and secure the ends $2\frac{1}{2}$ " down from the top of the gusset.

To do this, lay the centre group of four over each other, two and two.

Make a thonging hole through each pair $\frac{1}{8}$ " from the ends and cut two holes in the centre of the gusset $\frac{1}{2}$ " apart. Thread the thong down through one pair and one of the holes in the gusset to the inside of the bag.

Draw the thong through until both its ends are equal in length.

Cut two more thonging holes in the gusset $\frac{3}{16}$ " below the two holes already made, and bring the thong up to the outside again through the second one of these, passing it down again through the next pair to make a stitch over them.

Finish the first pair in the same way, using the first end of the threading thong.

The centre group of four is now secure, and the two ends of the threading thong will be inside the bag.

Make a hole through the three thongs together in the other two groups which are left, and in the gusset $\frac{1}{4}$ " from the last stitches and level with them.

Thread these as before and pull the stitches up tight.

Damp the remaining ends of the threading thong and tie them in a tight knot on the inside of the bag.

Damp the knot and hammer it flat.

Trim off the two loose pieces now left. This completes the handles at the one side of the bag.

Stitch in and secure the other plait ends at the opposite side of the gusset in the same way.

FOR THE DRAW CORDS

two long thongs will be required. They should not measure less than 25".

The blue leather was used for those in the example. To thread them, commence at the first eyelet hole in one side and thread round to the last hole in the other.

The two ends of the thong will now be on the outside of the bag, one on either side of the gusset.

Thread these two ends together through a bead and tie a knot in them below it, about 5" from the bag.

Before trimming off the remaining ends, other beads may be added if desired.

Thread the other thong from the opposite side of the bag and through the same holes. Finish it off to match the other one.

In the example the centre eyelet hole on each side of the bag was left free, a tassel was made for each.

The two thongs at the top of the tassel were passed through the eyelet hole from the outside of the bag, and to them were attached a captive purse strap on the one side and to the other tassel a season ticket holder was fixed with a swivel of the type to be obtained from a watchmaker.

TO MAKE THE TASSELS,

take four pieces of blue thong 8" long and another four of brown to form the ends.

Damp them, fold them at the centre and tie them together with a long thong (not less than 24").

One end should be left about 6" long.

The longer end is now threaded alternately under and over the tassel ends close below the knot, working them closely round and round until about 1½" are laced tightly together. This gives the check patterned heading. (See diagram 8, page 14.)

To finish this off, thread the thong through a blunt ended needle (a raffia needle does well) and pass it up inside and out again at the top of the tassel.

On to this and the 6" together thread a round bead. In the example a pear shaped bead was also threaded, and two small oval beads were threaded above on to each of the thongs.

THE CAPTIVE PURSE

This was made with two gussets (see notes on making gussets), and a monogram was inlaid with blue skiver upon the Russia ground of the flap.

The purse was fastened with a concealed press stud. This is contrived by thonging a second piece of leather in with the front edge of the flap beneath it.

Into this is fixed the top part of the press stud, the free edge of the leather being fastened down to the underside of the flap, with leather cement.

To make the strap, the back gusset was cut 18" longer than the front one.

This 18" length was divided down the centre, the two pieces thus obtained were then threaded in the North African manner before the gusset was shaped and thonged into the purse.

THE NORTH AFRICAN STRAP

With the middle sized punch of the 6-way punch pliers make holes $\frac{1}{2}$ " apart in a line down the centre of each of the two strips of leather which should each measure about $\frac{1}{3}$ " across.

Cut the two ends each to a point, and holding the flesh side toward you thread the one down into the top hole of the other.

Then thread the second strip into the top hole of the first and proceed to thread each hole by using first one strip and then the other. Leave about 2" of the ends free. When the other end of the strap has been made into a gusset and thonged to the purse, these free ends are threaded with the two thongs left at the top of the tassel and which were passed through the eyelet hole. Secure them to the strap with a knot, damp it and hammer flat.

The North African strap will also be found useful for bag handles. Two 18" strips make a strap of 12" long.

THE SEASON-TICKET HOLDER

Draw round the season ticket as described for the comb case on page 19. Design a little tab at the top for attaching it to a swivel and cut out two pieces of leather from the pattern thus obtained. A piece of transparent celluloid will be required the same size (omitting the tab).

Decide upon the distance between the thonging holes, and with the small size in the punch pliers cut holes round the edge of the celluloid, upon three sides, to correspond with the thonging holes in the leather.

Place the two pieces of leather back to back with the celluloid between and thong round, passing the thong through both leather and the celluloid.

A hole is next made in the centre of the tab with the largest size punch, cutting through both pieces of leather together. In the example an eyelet was placed in the centre top of each piece, the leather being afterwards trimmed off round it.

This enables the holder to be attached to the tassel, or if it is not for the bag, to a swivel ended strap, when the season ticket has been placed in position.

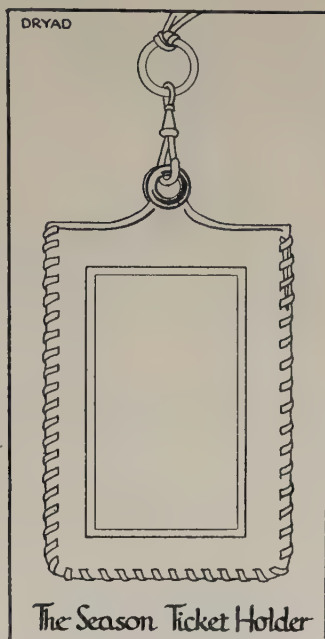
The measurements for the opening are next taken. It will be made through one of the pieces of leather, but should not be cut out until all else is complete, otherwise it may pull out of shape.

If desired a little pattern may be worked just beyond where the opening is to be to form a frame. An indented line was used in the example.

To complete the work slip a piece of card into the season ticket holder, between the first piece of leather and the celluloid, and then cut out the piece of leather from the opening, using a very sharp knife.

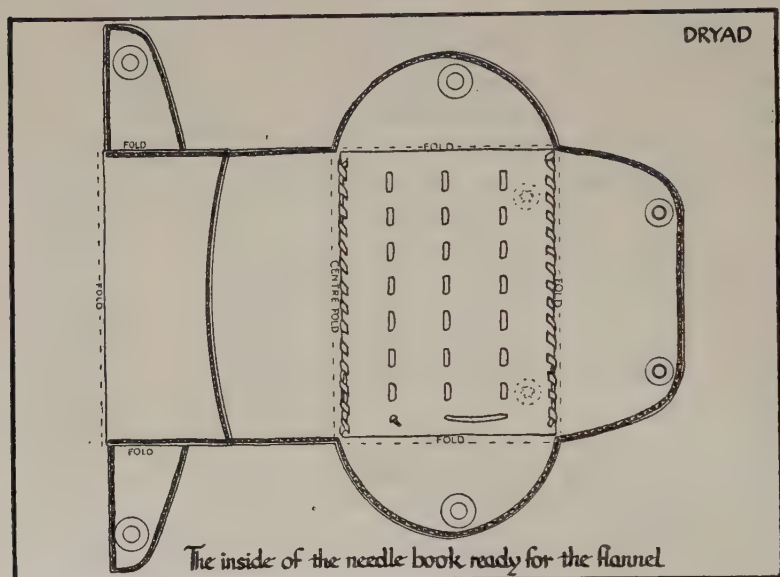
While the card is still in position, stain the cut edges of the leather round the opening.

Remove the card, and you will now have a little window through which the date of the season ticket may be read.



A NEEDLE CASE

This has been specially designed for the embroidress. It has flannel for needles, a deep pocket and divisions to hold four skeins of thread.



It folds flat, and measures $3\frac{1}{4}" \times 4\frac{1}{2}"$ when closed.

The pattern consists of two pieces. Four press buttons will be required.

Morocco, suede or any thin soft leather will be suitable.

The example was made of natural goat, stained grey. It was lined with blue skiver and stitched with purple linen thread.

The divisions for embroidery threads were thonged with purple.

A purple thong was used for a border design on the front, the centre of which has a little panel of blind tooling.

To cut out, lay the leather smoothly upon a board and mark out the pattern pieces with care, so that the parts will exactly match when the case is folded.

The leather can be stained a pleasing shade of pale grey by using a weak solution of COMMERCIAL SULPHATE OF IRON.

This can be bought very cheaply from a chemist, and only a small quantity is required. A piece the size of a walnut can be crushed and put into a pint bottle, which is then filled up with warm water. A sediment will form at the bottom of the bottle.

Partly fill a deep saucer with cold water and make it pale yellow by pouring into it a little of the clear stock solution from the bottle.

Do not get any of the Sulphate of iron solution upon the work-table or tools, because it would make stains on other pieces of leather.

Damp the leather evenly with a sponge. Then dip a swab of cotton wool into the saucer and pass it quickly over the leather, which will turn grey in a moment.

The process may be repeated until the required tone is obtained. Three or four coatings would turn the leather black. Put the leather aside to dry.

The solution will not discolour the hands, but they should be washed at once to prevent stains forming on any other leather you may handle, and the cotton wool is best thrown away as soon as it has been used.

Any decoration on the front of the case should now be done and the thongs prepared.

Line only the larger piece of the case with skiver.

When the lining is dried lay the oblong piece of leather down upon the large piece, one of its longer edges to the centre and its three other sides meeting the bottom of the three flap pieces.

Cut the three rows of thonging holes through both leathers together as indicated upon the pattern, and thread them with a long thong, commencing with a knot at the bottom of the strip and near the centre of the case.

This knot should be made, damped and hammered flat before the threading is commenced.

When the top of the far side is reached, put a row of thonging holes near the edge of the oblong piece, cutting

through both pieces of leather. The holes should be $\frac{1}{4}$ " apart, and between each another row of holes is cut in the large piece close to the edge of the oblong. Thread these so that a slanting stitch is formed upon the inside of the case and little straight stitches upon the outside.

Cut and thong the other long side of the oblong in the same way.

You now have four slots through which to pass the skeins of thread. This can be done later with a large bodkin, and the ends will be tucked under the three flaps. They fasten over each other with two press buttons, and prevent the ends of the skeins from getting ravelled.

Lay the case down upon linoleum and cut stitching holes along the curved edge of the pocket piece which is formed at the opposite side. Prick these holes $\frac{1}{8}$ " within the edge, using the stitch-spacer.

Take a piece of strong thread, run it over a piece of beeswax and thread it into a suitable needle (see notes on stitching).

When this edge is stitched, fold the pocket piece down into position, prick a row of holes down the sides through the double leather and stitch them.

Prick holes and stitch all round the outside of the case to the two tab fastenings $\frac{1}{8}$ " within the edge.

If the stitch-spacer will not follow the quicker parts of the curves, prick the holes there with a straight awl or a coarse needle. Keep the spaces even.

Fold down the three flaps and mark the positions for the press buttons. A top part will go into each of the rounded flaps.

The two bottom parts are placed in the larger flap at the side.

Fasten these and fold the case in two, bringing the folded edge of the larger flap and the bottom of the pocket together. Mark the centre of the back fold.

A hole is punched through here and the flannel is fastened in with an eyelet.

The flannel should be large enough to reach within $\frac{1}{2}$ " of the edge of the open case. Pink out the edges of the flannel

and make a hole in the centre with a stiletto. Place it in position and pass the eyelet through leather and flannel together, from the back and fix it in.

Take a piece of thong and thread it through the eyelet hole from the back, pass it down over the flannel, up the back of the case and down over the flannel into the hole. Adjust it to keep the flannel firmly in place and knot the two ends together over the piece of thong which passes outside the case. Finish these ends with a tassel or wooden beads.

Fold the case again and mark position for the other two press buttons. Fix the top part of one in each tab.

Slip a piece of stout cardboard into the end slot, turn the case over to the other side and punch out the two small holes for the bottom parts of the press buttons through the leather, which is backed with the cardboard.

Remove the cardboard, slip the spring eyelet of the button in position beneath the leather of the end slot, lay the case open, face downward, and fix the spring of the press buttons.

This completes the case.

A LADIES' HANDBAG IN CALF

This bag was decorated with a motif in the centre of the flap and borders of blind tooling.

The ground was stained dark brown and parts of the tooling orange.

An orange coloured thong was laid under all the thonging stitches, which were brown to match the ground.

6" \times 8 $\frac{1}{2}$ " closed, will be found a useful size for a bag of this kind.

The gusset should not be less than 1 $\frac{1}{4}$ " wide or more than 2 $\frac{1}{2}$ ".

A pocket can be made inside and another added at the back of the bag. The method for making will be the same as described for the two flapped purse.

The handle of a flapped bag should always be set at least 1 $\frac{1}{2}$ " down from the top of the gusset, so that it will not bind against the flap.

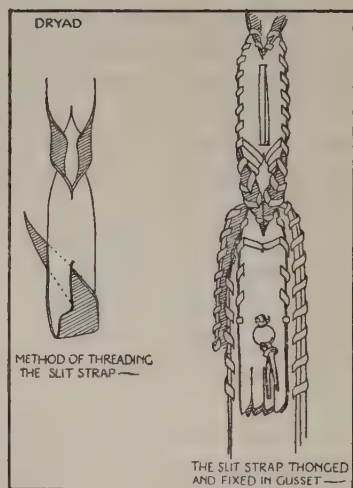
Round, flat, or plaited handles could be used.

The handle in this example was made from a double strip of calf $\frac{1}{2}$ " wide. The one piece orange and the other brown.

Slits were cut down the centre in four places after the edges had been thonged together. The edges of these were thonged, and then the end was threaded through each slit.

The twist thus obtained shows the orange colour from the underside. (See diagram.)

A handle of single thickness stout calf looks well made like this. If the flesh side is stained a contrasting colour, the thonging of the slits can be omitted.



When the handle was made, the ends were cut to a fringe and secured to the gusset of the bag with thong stitches.

The ends of the thong were brought to the outside of the bag, knotted together and finished with an orange coloured wooden bead.

AN OBLONG SHOPPING BAG

The example was made of calf-finished sheep.

The ground work of the bag was in dark brown, and a geometric allover design was made with blind tooling and lines, upon both front and back pieces. The blind tooling was stained in bright colours.

A $\frac{1}{4}$ " strip of tan coloured calf was laid under the thonging all round the edges of the front and back.

The front and back pieces measure $8" \times 12"$.

The gusset is a straight strip $3\frac{1}{2}"$ wide, and is put in flat.

A strip $1\frac{3}{4}"$ wide by $20"$ long is needed for the handle, which is attached an inch within the centre front and centre back edges. This also has a strip of calf beneath the thonging.

The front, back, and gusset should be lined, and the handle made of double leather.

All the thonging stitches lie well within the edge, because of the strip beneath them, therefore the spaces between the stitches must be kept wide and even to match.

This type of bag is easy to make up, and is very useful. It could be made of any kind of leather which does not stretch. Suede would not be practical for so large a bag.

Let each stage of your work be done well.

No leatherwork will be of any artistic value if its decoration is not planned by the worker.

The application of bought designs will never lead to work of merit.

Decoration must be so planned that it is part of the whole Scheme, and should arise out of, or have connection with, the construction of the thing to be made.

Try to see all the forms used, as 'shapes' not as 'outlines.'

This will help you with getting the colour areas right. Lines will *afterwards* help in defining the pattern and cleaning up the shapes.

The following books on this craft can be obtained from the Dryad Handicrafts:

Embroidered and Laced Leather Work by Ann Macbeth. An excellent collection of useful and practical designs, with instructions; specially recommended to teachers.

Leather Work by Adelaide Mickel. A good American book giving a full account of the various types of leatherwork, with working drawings and illustrations.

Gloves and the Glove Trade by B. E. Ellis. A handbook on the making of gloves commercially, with a note on the history.

Le Gantier by M. Froumenty and P. Bouvier. A fully illustrated account of the glove industry, including sections on the preparation and treatment of leathers.

Leather by K. J. Adcock. Common Commodities and Industries series, and

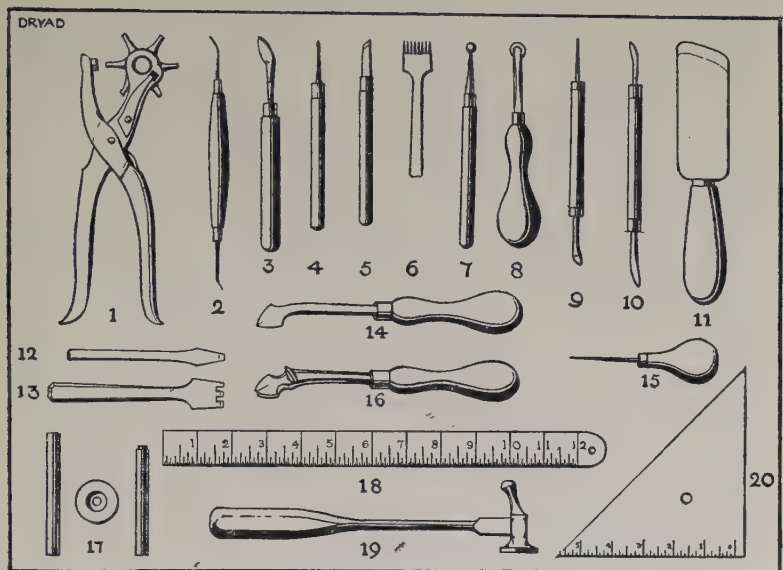
The Making of Leather by H. R. Procter. The Cambridge manuals of science and literature.

These two books contain a full description of the processes through which leather passes while in preparation, together with information about the different kinds of leather obtainable.

The Leather Worker's Manual by H. C. Standage. A book of practical recipes and working formulæ for fancy leather workers, curriers, saddlers, bootmakers and leather dressers.

The Decoration of Leather by G. de Recy, translated by Maude Nathan (Constable 1905), now out of print, but second-hand copies can often be obtained, has an excellent number of illustrations of old work, also instructions on the more elaborate decoration of leather.

TOOLS AND MATERIALS SUPPLIED BY THE DRYAD HANDICRAFTS



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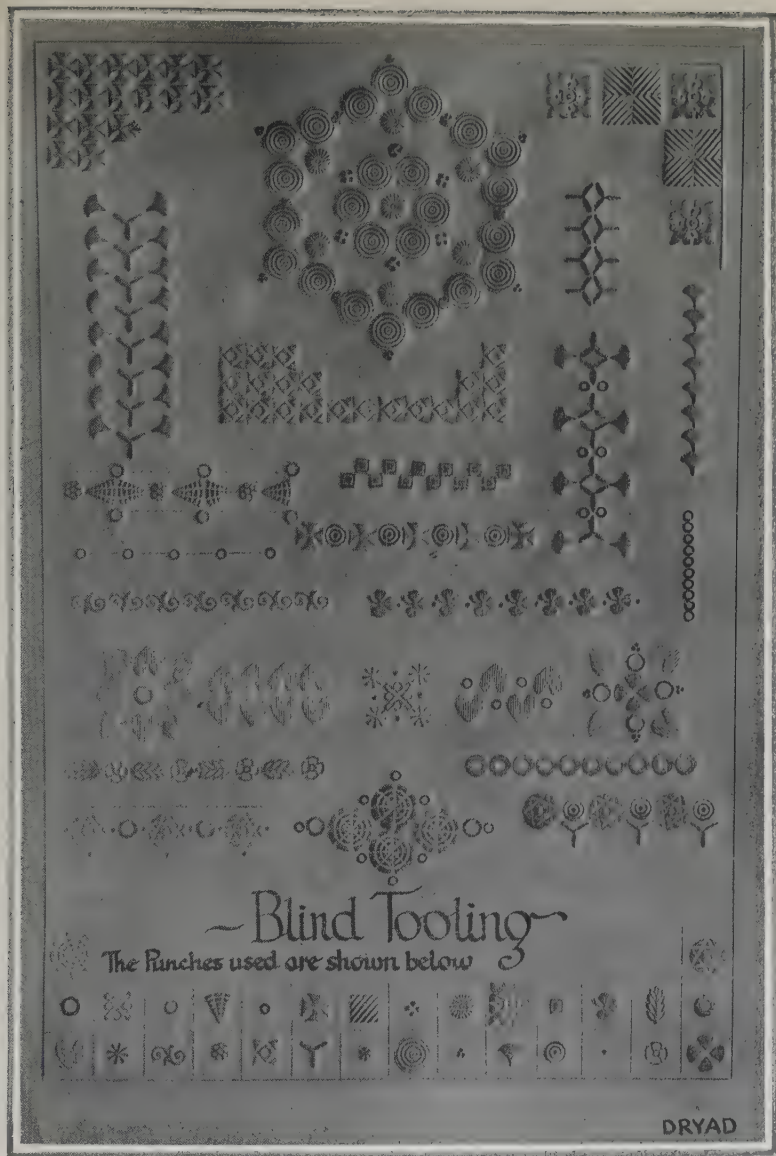
LEATHERS

Morocco, chrome tanned sheepskin, embossing hide, embossing calf, velvet suede Persian, plain Persian, lining leather, etc. Also leathers for gloving, chamois, sheepskin, suedes, etc.

THONGS, STAINS, NEEDLES, THREADS, GLUE, and all PUNCHES illustrated on page 55.

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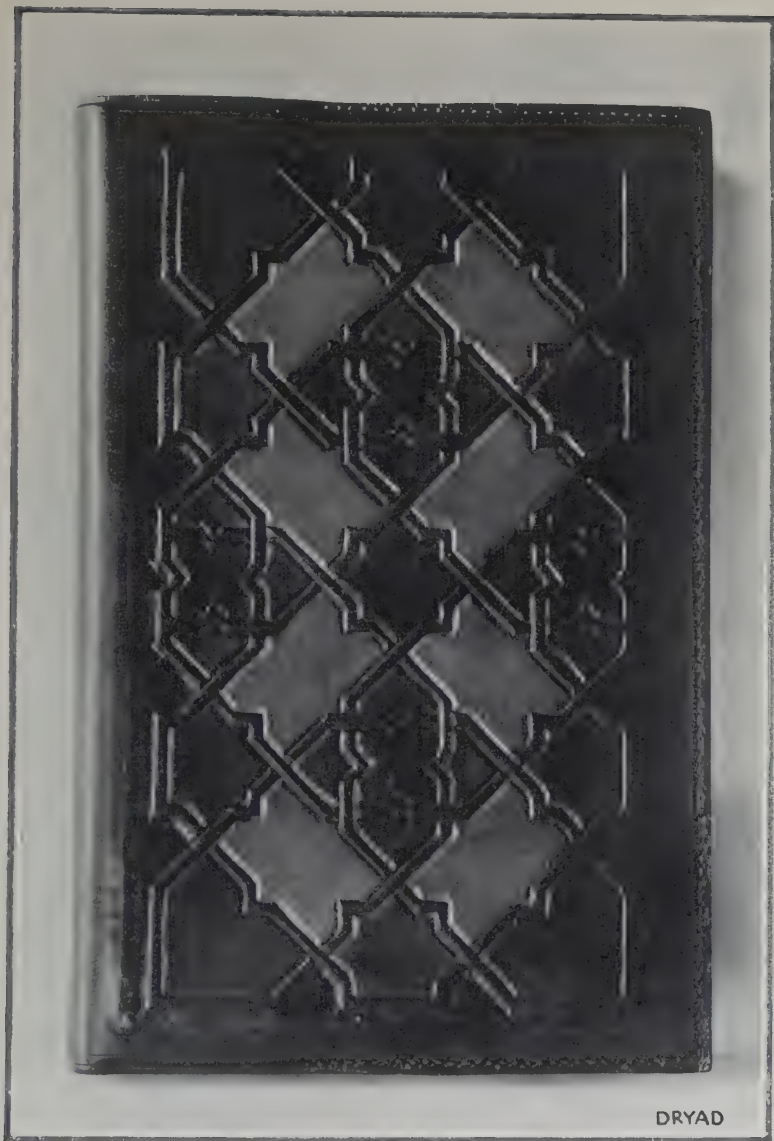
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Designs made with punches, see page 3



Pocket Mirror, Case for Visiting Cards, and Comb Case,
described on pages 21, 17 and 18 respectively



Slip-in Book Cover, described on page 22



Shopping List and Cigarette Case, pages 24 and 26



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Folded Purse, Semicircular Purse, and Tobacco Pouch,
pages 32, 34 and 29

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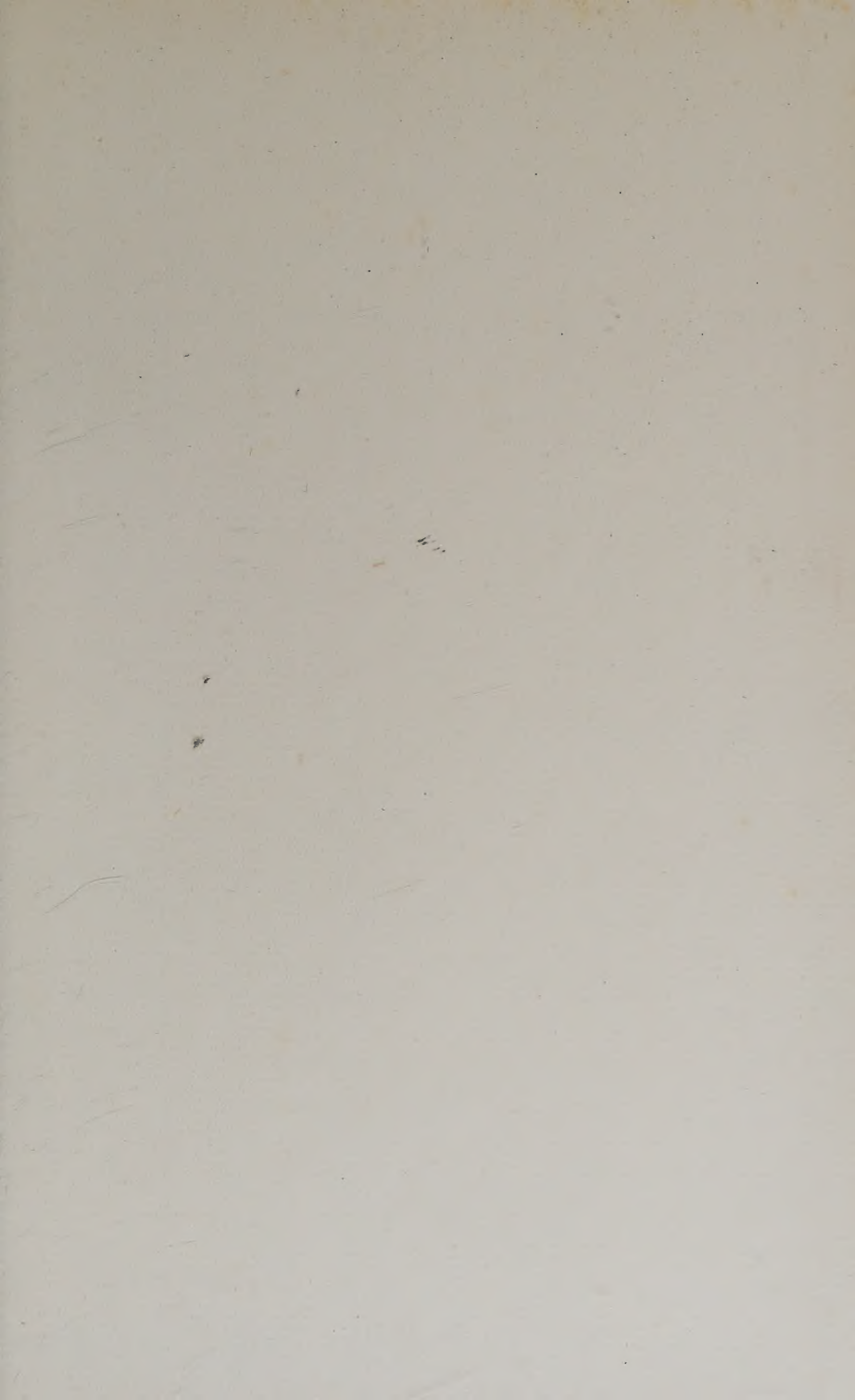
Needle Case, Two-flapped Purse, and Calf Handbag,
pages 46, 36 and 49



Bag with piped gusset, page 39



Oblong Shopping Bag, described on page 50



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